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Mona Ali is tired of hiding from the American Dream.

By Susan Du

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CROSSWORD

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THE SHORTLIST

Scenes from Target's
Center's Weezy-less
Lil Wayne concert
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BILLY BRIGGS

THE STAT SHEET

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Minnesota congressmen — Erik Paulsen, Jason Lewis, and Tom Emmer — who voted to allow internet providers and phone companies to sell information on your private web use without your permission

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Deaths in Minnesota due to overdoses of carfentanil, an elephant tranquilizer

138%

Spike in car break-ins in the Uptown and Lake Calhoun areas during the first three months of 2017

17

Child porn charges facing former Chanhassen High principal Timothy Dorway

THE GREAT DONUT SCANDAL

MINNESOTA STATE REP. Randy Jessup (R-Shoreview) is positively outraged. The source of his fury: a donut stand at the State Fair.

For years DFLers have used the stand as a fundraiser. Jessup believes unsuspecting patrons should be warned that their money is going to Democrats, and that eating those donuts may cause unnatural feelings of empathy, for which there is said to be no cure.

Jessup next plans to crack down on stands selling milk, which is produced by cows that lay around all day and show no interest in finding gainful employment.

**“Plot twist:
The porno turns
out to be way
classier than
the Donald.”**

Reader McLain Causey responds to “Meet ‘John Brutal,’ the Minnesotan cast in a Donald Trump porn parody,” at citypages.com.

POPULAR STORIES AT CITYPAGES.COM

LIL WAYNE is a Target Center no-show

A **NUISANCE HOUSE** in north Minneapolis, and a city unwilling to help the neighbors

A **TINY HOUSE VILLAGE** springs up near Lake Mille Lacs as a refuge from rat race

In northeast Minneapolis, **HOLA AREPA** owners buy former Double Deuce strip club space

Look inside **KIRBY PUCKETT'S** recently sold Edina home [Photos]

DEATH TO EAT STREET

Someone's trying to sabotage a Minneapolis councilwoman's campaign



ISAAC HALE, STAR TRIBUNE

The envelopes arrived in Whittier neighborhood mailboxes. They bore no return address. The sender's ID: "Save Our Eat Street." The message was intended to cause alarm:

"Council Member [Lisa] Bender plans to abolish Eat Street!" read one, referring to the cluster of eclectic restaurants along roughly 10 blocks of Nicollet Avenue. Her plot was to "build a network of protected bikeways and eliminate parking all along Eat Street."

One version of the letter was attributed to Ricardo McCurley, executive director of the Whittier Alliance neighborhood organization. Another was supposedly sent by restaurateur Tammy Wong, owner of

The sign marking the end of Nicollet Avenue where that damn Kmart is

Rainbow Chinese. Still another version went unsigned.

The implication was that the new bike lane would crowd out precious parking on Eat Street, and so the sky would fall. But there are no such designs. The mailings were fabricated by some unknown saboteur, an attempt to undermine Bender's re-election campaign.

Bender is also the founder of the Minneapolis Bicycle Coalition, a group that promotes and pushes for the expansion of bicycling in the city.

The Whittier Association's McCurley says his organization received its first mailer two weeks ago. "We were amused," he says. "Given there was no return address or any information, we just showed it around to everyone and left it at that."

They took it more seriously the next day. Whittier chairwoman Erica Christ, whose family owns the Black Forest Inn on East 26th Street, told McCurley she'd received a mailer at home. The letter's author was supposedly McCurley, which came as news to him. It also contained a page from the Minneapolis Comprehensive Bike Plan, which showed a protected bike lane that eliminates parking.

"At this point, we started to take it a little more seriously," says McCurley.

The group reached out to Bender and notified the Minneapolis Police Department.

Last week, McCurley's organization heard about a third letter. It was said to be from Rainbow Chinese owner Wong. That was news to her, too.

"There are no current plans or projects for Nicollet Avenue aside from the very hard work being done to reopen Lake Street, where it's being blocked by [Kmart]," says Bender. "There is no secret plan for Nicollet Avenue."

McCurley and others have theories about the mailers.

"When we were discussing this as a board, many people who've been around for a while say that inevitably... something a little crazy happens," McCurley says. "And it wasn't a surprise to them this was happening. This year in particular when there's an election for the city council and the city mayor."

"So there's enough reason to believe amongst our board there's a political slant to this. Now what they're trying to get at with all of this, who knows." —CORY ZUROWSKI

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Sears' shameful last stand

A legendary retailer gives up

It's 4:30 p.m. on a Wednesday, and the home and garden section of the Sears store at the Mall of America is abandoned.

For minutes at a time, there is no human presence. No customers admiring an ancient Nordic Track (on sale for \$399.99, down from \$799.99), no salesmen trying to close a deal on patio furniture. Finally a goateed young man sipping a Mountain Dew enters through a door leading to the parking lot. He doesn't break stride while zipping past a sad little fountain on his way through the store, out into the mall proper.

Sears is still among the pillars of the MOA, a three-story department store with a corner location. There since the mall's opening weekend in 1992, Sears joins Macy's and Nordstrom as the shopping landmark's "anchor stores."

If this Sears is anchoring anything, it's a ghost ship. In the apparently self-service shoe section, piles of tried-on and rejected footwear linger next to shelves.

A young couple conspicuously inspecting a mattress goes unnoticed. The mattress is on closeout: Once \$4,439.99, it was marked down to \$1,264.40. Then that number was crossed out with a marker, and \$1,130.40 hand-written underneath.

On the positively spooky third floor, one clearance shelf holds airbrush pens, mismatched plastic cups, and each of the following: a "one-second slicer," a ceramic Santa, kitchen "cleaning tonic," a dinner plate... and a receipt, for \$5.99, left there by someone who'd bought two large fry orders from the food court Burger King. Ten days earlier.

There's something almost tragic about seeing a once-gleaming commercial land-

mark in a state of atrophy.

And here, of all places, at the American mecca of capitalism — not far from where Richard Sears, a railroad man based out of Redwood Falls, bought his first box of watches in 1886 and tried selling them off to his fellow station agents. Good luck to anyone trying to buy a watch at the Mall of America Sears; there's no one at the counter.

How did this happen? By design.

If this Sears is anchoring anything, it's a ghost ship.

Back in 2005, Sears was merged with Kmart, its larger competitor, to create Sears Holdings Corporation. The new mega-conglomerate was headed by Eddie Lampert, a former Goldman Sachs whiz kid who, at 26, started his own firm. At ESL (Lampert's initials), the investor's cold, cynical approach made him few friends — and a few billion dollars. Lampert had famously been labeled "the next Warren Buffet," and was once declared the richest man in all of blue-blooded Connecticut.

Lampert's move to middle-brow retail was a curious one: a Wall Street recluse, trying to teach Sears how to beat Home Depot.

A dozen years later, it's clear Lampert saw just another investment he could wring dry.

Sears' decay was foreshadowed in a 2007 letter, when Lampert told investors the

company wouldn't "upgrade our existing [stores] just because our competitors do." (Lampert once dismissed better lighting, which explains why every Kmart feels like a frog tank.)

From 2005 through 2009, Sears spent far less than competitors on its stores, about 1 percent of company earnings, less than a third of Target's 3.5 percent, and easily the lowest among 13 major American retailers.

Sears focused on what Lampert knows: stocks, spending an obscene \$6 billion on buy-backs to goose the ticker price. Needless to say, this did little to make the Mall of America Sears any more inviting.

Or profitable. In an annual SEC filing made public last month, Sears Holdings disclosed there is "substantial doubt" about Sears "as a going concern." That's investor-speak for, "Looks like this ghost ship's finally going down."

In late March, days after that filing went public, Lampert bought even more Sears stock, and the company's second-biggest shareholder also boosted his investment. Combined, the two now have about three-quarters of Sears Holdings.

Do they have a secret plan to sell more Joe Boxer shirts?

Don't bet on it. Lampert is strip-mining Sears for available assets. The decent bits can be sold: In January, the Craftsman Tools brand went for \$900 million.

The good stuff, Lampert can keep for himself. That means real estate. A spin-off trust called Seritage Growth Properties (controlling investor: one Eddie Lampert) bought 235 of Sears' best properties in 2015. That is, Lampert's company sold stores to Lampert's trust, which is leasing them back to the company.



Mike Mullen

He's also on both sides of recent debt deals. ESL has floated Sears more than \$1 billion in secured loans. Lampert's investment fund is collecting interest (!) on that debt, and if (more like when) Sears goes bankrupt, he'll get his money back first — before, for example, Sears pays out the \$2 billion worth of pensions it owes.

In other words, Lampert's doing what guys like him do. He bet big, and tried making money multiply without spending any. Before his bet lost, he hedged. Lampert will come out just fine.

We can't say the same for the 175,000 or so Sears Holdings employees, who should follow their bosses' lead: Stop stocking shelves, and start getting your finances in order.

Interested buyers can make an offer to buy or lease any of Sears' or Kmart's 1,700-some stores through the Sears Holdings real estate website, which promises "a portfolio of retail locations second to none." Those include 30 store sites in Minnesota, including the three-story museum gathering dust at the Mall of America. Someone should make an offer. They could at least do the decent thing and turn off the lights. ☒

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Mona Ali is tired of hiding from the American dream

BY SUSAN DU

As water for tea boils on the stove, Mona Ali's phone erupts in a muezzin's call to prayer on an unusually warm Sunday in February. She quickly shuts it off, saying with a wink, "I'll pray in a little bit."

The 32-year-old is prone to big, open-mouthed laughter, with eyes that smile and a voice tinged with sweetness. She wears chestnut highlights in her black hair, which she does not cover though she's a practicing Muslim.

"Passing" as American as possible has always been important to Mona, who prefers the English variant of Muna, the name her mother gave her. The result is a charming ethnic ambiguity, which she believes can camouflage her within her tribeless Edina neighborhood. Mexicans speak Spanish to her. Arabs speak Arabic to her. Most others assume she is African American.

She has a 9-year-old son with an African American man, which is something of a taboo in Cedar-Riverside, Minneapolis' Somali enclave. She admits she does not have many friends in that community.

Taking a drag from a cigarette — a rare indulgence — on her balcony above the Canadian Pacific railway tracks, she looks down over the rooftops of a woodsy subdivision full of mansions interwoven with winding creeks and fairytale bridges. She is proud to say that in order to send her son, Toddy, to nearby Highlands Elementary to study alongside the children of doctors and lawyers, she's made sacrifices to afford the cheapest condo in the best school district her money could buy.

But today, Mona's mind is miles away. Because for all she has done to blend in, she also has a secret.

"Who's gonna care about 'scum'? Who's even going to listen to what scum has to say?" she muses pragmatically, pondering the legal quagmire that stands between her and the real American dream.

At 13, she slipped across the United States-Canada border in the sleeper cabin of a semitruck with her mother and seven siblings. It was the conclusion of an audacious flight that took her family from war-shattered Somalia to the Middle East, through Western Europe into Scandinavia, Canada, and finally Minnesota.

Mona has kept the full story from most everyone in her life. Co-workers, friends, fellow Highlands parents, and even her husband know only scraps of the odyssey.

*"I'm an Illegal
IMMIGRANT"*

SARAH WHITE

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But now, at a time when immigrants at every step of the long path to citizenship are wracked with anxiety — quietly awaiting the consequences of the Mexican wall, the ban on Muslims, the White House's indifference to the plight of refugees — Mona's instinct is to out herself.

It's because her current status — even less than that of a refugee — has sentenced her to life within a box of limitations.

She cannot hold certain jobs, cannot complete school, cannot leave the country, nor work toward citizenship — the only thing that could ensure her stay in the one

tortured and imprisoned.

Insurrectionists with democratic aspirations began to brew discontent. In the north, clans sidelined during Barre's reign talked of seceding from his government and forming militias.

Barre cracked down, sending the army to quash resistance by any means necessary. Northern towns were bombed, survivors shot as they tried to flee to Ethiopia. Over a 10-month period, some 10,000 people were killed as government forces arbitrarily arrested and executed anyone suspected of being a dissident, or for simply belonging

*"I FOLLOW THE RULES. I PAY TAXES.
I DON'T KNOW WHAT IT'S LIKE TO
BE IN THE BACK OF A COP CAR."*

country for which she holds allegiance.

"The reason I want to come out with it now is because I'm tired," Mona says. "I'm tired of not being able to do what I want to do, not just what I need to do to survive. I follow the rules. I pay taxes. I don't know what it's like to be in the back of a cop car. I'm getting gray hairs now. It's about time I live the way I want to live."

II. THE WAR

As late as 1980, Somalia had peace. More than that, its place as the easternmost arrowhead of the Horn of Africa conferred a legendary beauty. Capital city Mogadishu was known as the "White Pearl" of the Indian Ocean, which along with the Arabian Sea and the Gulf of Aden hugged Somalia's long coastline of endless beaches.

There was something resembling a secular society then, as military dictator Siad Barre forced communism upon the country. He attempted to erase the nation's fractured clans — patrilineal groupings that had bickered for authority throughout the centuries — and gather their powers for himself.

He picked a standard Somali alphabet, nationalized industries, and upset traditional gender roles by giving women the right to inherit property and divorce. Polygamy was banned, head covering discouraged. Barre viewed veiling as a distasteful Saudi style that Somali women need not emulate.

But Barre would prove to be a man of ambivalent ambitions. Though he publicly condemned clanism, he filled his government and army with members of his own tribe. Property seized by the state was redistributed among the same allies. His critics — including religious leaders who believed he undermined Islamic traditions — were

to any clan at odds with Barre's.

Rebel militias assembled and fought back. The war had begun.

It would take months to trickle the length of the country to Mogadishu, where Mona's family lived. At 5 years old, she was too young to remember anything more than a disquieting urgency. She felt it in the talk of elders, the tensing of police, the way people seemed to rush everywhere they went.

Mona's mother, Sahra Ibrahim, remembers waking in the dead of night to the sound of gunshots, a sign that war was not far.

Sahra and her husband, Hasan Diiriye, sold their properties and made for Gedo, a region further south where Hasan's parents lived. The move would save their lives.

On January 26, 1991, rebel militias invaded Mogadishu, murdering people who belonged to Sahra and Hasan's clans. They stormed Barre's palace and forced the dictator to flee to Nigeria.

Four days later, militiamen broke into the home of Sahra's sister. They raped her before killing her and her son.

"It is difficult for me to piece together this history, because I suffer from depression, and my mind becomes confused about things that happened when I was living in Somalia after the war broke out," Sahra would later say in an affidavit for U.S. immigration officials.

Before long, the militia gained on their new home in Gedo. Sahra, Hasan, and their children returned to the road, convinced that no part of Somalia was safe. Hasan's brother did not go with them. His wife was ill, hugely pregnant, and almost due. Their parents stayed with them.

"Eventually, my husband's mother joined us, but the rest of the family did not," Sahra recalls. "We learned that the [militia] came looking for the Darod clan and killed my husband's father, brother, and sister-in-law. We learned that the [militia] had cut off my

sister-in-law's finger while trying to remove her ring. Only his mother survived... she was blind in one eye as a result of being beaten.... They had left her for dead."

III. WHERE THE WIND BLOWS

By 1992, Somalia was awash with violence. Bandit checkpoints partitioned what was left of the roads, where naming the wrong clan affiliation could get a traveler robbed, maimed, or killed. Journalists, aid workers, and United Nations peacekeepers were kidnapped and ransomed for arms.

Mona's family was on its way to an ill-defined "West," which symbolized stability, prosperity, and humanitarianism. They had a vague idea of aiming for Britain, she believes, or even the United States, whose Hollywood diplomacy of a muscle-bound Schwarzenegger and cowboy Eastwood had charmed Somalis prior to the war.

Her family embarked on a fitful journey, with no final destination. Their travels, as seen through the eyes of a young girl, left only vague impressions of a strange new world.

They carved through Somalia's neighbors Ethiopia and Djibouti and spent some time in Saudi Arabia, where Mona's mother had to wear a veil and be escorted through the streets by her husband. From there they went to Italy, where Mona recalls that East African prostitutes, women and girls, could be found most everywhere, plying their trade in plain sight.

Then came France, teeming with African migrants of former colonies, all lumped together in second-class-citizen standing. They hiked across its mountainous border to Switzerland, moving onward to the Netherlands, where they settled in a farm community.

What Mona remembers best was the illusory romance of living in a country with a king and queen, of towns devoted to growing the world's flowers, of Christmas parades where St. Nicholas was accompanied by Zwarte Piet, a white actor in blackface with cherry red lips, who heaped pumpernickel on the children.

"They were clearly searching for a place that they could call home," Mona says of her parents. "But something came up, it didn't fit their needs, or it wasn't what they thought it would be, and they left."

Finally, at the end of 1996, Mona's mother Sahra boarded a plane with the children bound for Canada. Father Hasan headed to the United States, where he found work in meatpacking plants. He would send money while Sahra put the children in Canadian schools.

Sahra applied for asylum in Canada, but fear of being turned away would sabotage her chances.

On bad advice from other Somalis, she told immigration officials that she belonged

to a different clan than her own, and claimed to have hailed from a town other than Mogadishu. Canada rejected her application. The clan she named resided in Somalia's relatively stable northwest arm, they told her, and could not have endured the horrors she described.

"My mom, I swear it was complete and total lack of guidance. She's completely misguided, mostly, probably, by her own self," Mona laughs. "But also she didn't have many friends who were supporting her, and she just did what she believed was right. When she did go into the community and ask for help, they told her the wrong things to say, the wrong way to go about it."

Sahra knows now that if she had only told the truth, she would have been granted asylum. But once Canada denied her application, she believed there was nothing left to do but find a way into America and try again. Hasan had been successful there. She wanted to return to his side.

So she paid a trucker \$2,000 to take eight bodies across the border of Michigan with only light bags and Nutella sandwiches for the children. Sahra was terrified, she says. Among her children was a 1-year-old baby, whose cries could have alerted the border patrol at any minute.

"God protected us because he knew we weren't up to anything sinister," she says. "We just wanted to be safe and have recognition. We wanted to just live in a place that was nice, that was safe. We weren't trying to do anything wrong on our way to happiness. But there is no happiness now."

IV. NO FATE AT ALL

They would apply for asylum in California, where, according to Mona, "They were giving asylum out like hotcakes!"

This time, Sahra did not lie about her clan affiliation or her birthplace of Mogadishu. But she wasn't entirely truthful, either. She omitted the fact that she'd been rejected for refugee status in Canada.

It seemed like a harmless redaction. While crossing Europe's borders, the family embellished, dramatized, and outright invented parts of their story, Mona admits. They couldn't risk the chance of being turned away for not experiencing enough trauma to earn a nation's sympathy.

They claimed their home was looted, Sahra raped, her mechanic father murdered in his shop when in reality he had died several years before the war even started. And they rationalized it all, knowing that these things indeed happened to their countrymen, and could happen to them still if they were shipped back.

In 2000, California granted their asylum. Sahra moved the children to Minneapolis, where they reunited with Hasan.

Mona began high school at Southwest, where classmates marveled at how well

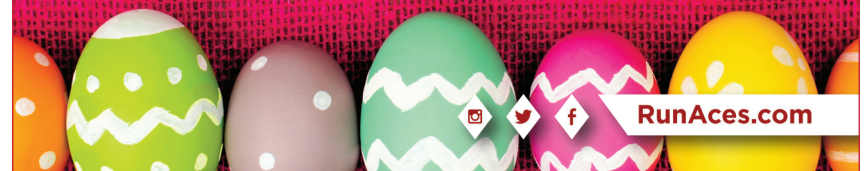
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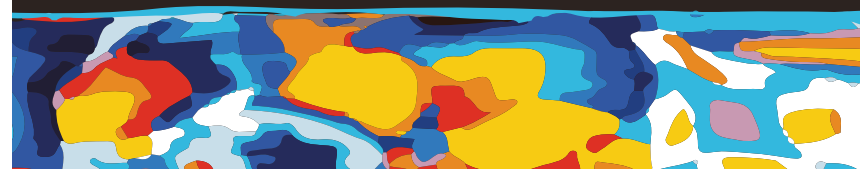
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she spoke English. With time, she adopted the expectations of American teenagers, fading innocuously into the blended fabric of American society, where the past didn't matter.

After graduation, Mona went to the University of Minnesota, by the grace of federal aid, majoring in economics.

But in the second semester of her sophomore year, Mona received a letter. Her financial aid had been discontinued, effective immediately.

She begged the university to explain why her college lifeline had been cut. Officials referred her to the U.S. Department of Education, which would only confirm the letter was real.

"Nobody explained to me why until [Immigration and Customs Enforcement] summoned us to go to court," Mona recalls. "We went alone, the first time, just me and my mom. And the judge said, 'We're going to continue this case, but you need to go get a lawyer.' That was a solid because he could have went on and been an asshole and deported us on the spot."

In 2004, Homeland Security began collecting fingerprints of non-U.S. citizens applying for visas to uncover terrorists and international fugitives seeking shelter in America. That data was shared with Canada.

That's when U.S. officials learned that Sahra had been rejected in Canada.

Under an agreement between the two nations, refugees were to declare asylum only in the first country they set foot in. The family's American asylum status was voided. Sahra was slapped with a fraud charge for lying on their application.

The family fought to stay. Their attorney, Linda Close, argued that 2005 Somalia was no better off than the version they fled, where indiscriminate murder remained the coin of the realm.

Police shot unarmed noncombatants. Journalists and aid workers were slain. Rape was used as a weapon of war.

Three years later, Immigration conceded, granting the family a rare status called "withholding of removal." They would not be deported as long as the U.S. considers Somalia a country in turmoil where they would likely face torture and persecution.

But the government's clemency came with conditions. To Mona, they looked like criminal probation. She was barred from ever obtaining permanent residency. She could be deported at any time. And she was no longer eligible for federal aid, meaning that she could not finish college. None of her younger siblings could afford to enroll.

Twenty-three-year-old Khadra Ali recalls with distinct disappointment the year Mona dropped out. She was just entering high school when another sister told her to quit trying since she had no shot at college anyway.

"Nobody had a chance after Mona," Khadra says. "That's why I don't think

anybody actually tried to get good grades. I honestly wanted to go to college, and I could have if I paid out of pocket, but I can't afford that."

Mona tried to maintain a job as a mortgage broker at Wells Fargo. It required that she reapply for her work permit annually, at least three months before it expired, so that the backlogged Immigration office could process it in time. Yet there were years when the government could not respond quickly enough. She would lose her job, be forced to sit idle until her new permit arrived, and then find new employ.

For the past four years, she's been working as a personal care assistant, paid \$11 an hour through Medicare to take care of young boys with autism. It's hard work with few returns, aside from the indispensable value of the work itself.

Her brother Ahmed couldn't handle the hopelessness. Sahra describes him as a shy but bright young man with ambitions for a future in engineering. When those dreams evaporated, he threw himself from the Washington Avenue Bridge.

V. SHOTS IN THE DARK

St. Paul attorney Jerzy Guzior, who represents Mona, has a number of clients sharing Mona's legal status, but none so willing to talk about it.

That status, withholding of removal, usually involves people who've committed crimes in America, but cannot be deported because their home countries are in such disarray there's a good chance they wouldn't survive. As a result, public sympathy runs thin for these people, even though many others are lumped in the same category for simply for missing the one-year deadline to declare asylum.

Mona "was underage at the time, an absolute minor, who didn't have any influence over what was happening to her," Guzior says. "They put her in a box, and the box is not really comfortable.... She's a very smart, bright young lady. She's very ambitious. She wants to go left, right, but she cannot."

An obvious solution might have been to petition for citizenship through her husband.

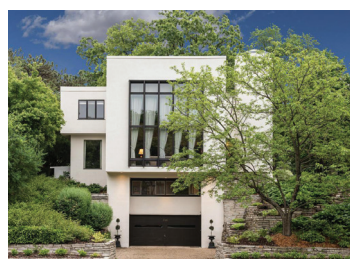
When she initially married, Mona says she resisted giving her husband the impression that she was only after papers. He never knew the full contortions of her immigration case.

They're now separated, and it hardly seems appropriate to ask for help.

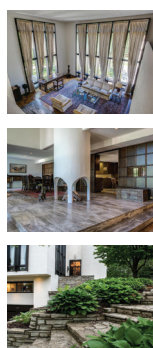
D.C. attorney Jason Dzubow agrees it would never work. Spouses petitioning for citizenship have to show they have a valid marriage. If they're legally married but no longer together, Immigration won't be moved.

"If they were married and they had two children with birth certificates and a house and \$100,000 in a shared bank account,

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they would have a five-minute interview,” Dzubow says. “But if they didn’t have any kids or money or property, they would typically get separated, asked questions like, ‘Who pays the bills in your house?’ ‘How many bathrooms are in your house?’ ‘When’s the last time you guys went out to dinner?’”

Even if Mona remarried, petitioning through a new husband would be potentially disastrous. The rules say she’d have to voluntarily leave the country, get special permission to re-enter, and then reopen her court case.

“Most lawyers wouldn’t be bothered with it because her chances of success are too unpredictable,” says Dzubow.

VI. MOGADISHU, MINNESOTA

Meyran Omar, an actress and filmmaker who creates documentaries about the Somali diaspora, is Mona’s closest confidante and one of few friends who knows any part of her winding past. She has a soft spot for the unrepentant oddball who lives her life as something of a subverted expectation on legs, even though doing as she pleases comes with consequences.

“She has a hard time in her life, to be honest with you,” Omar says. “Many times I sit with her, invite her to dinner, talk with her because she doesn’t hang around Somali people because of the way she’s treated, you know what I mean? They expect that she dress like a typical Somali girl.”

It amuses her to watch Mona don a headscarf for their excursions at Karmel Square, a Somali mall in Whittier, only to throw it off as they leave.

But it was this irreverence for convention that landed her an audition for Somali-Canadian rapper K’naan’s HBO

show, arguing that it would capture the complexities of being Somali in America.

Mona auditioned, acting out a short balcony scene for the nonverbal role of Big Man’s Girl, a potentially recurring character. She is seen lounging on a balcony, smoking shisha tobacco out of a hookah beside a gangster who looks after his grandmother.

“Her scene, no other Somali woman would have dared,” says Omar, who also auditioned. “Give her a million dollars, she would not do it. Nowadays, they say only bad girls use shisha, like street girls, not good girls.... But Mona, she didn’t care.”

“WE WEREN’T TRYING TO DO ANYTHING WRONG ON OUR WAY TO HAPPINESS. BUT THERE IS NO HAPPINESS NOW.”

show, *Mogadishu*, Minnesota, where Omar met Mona.

The show, a drama about the Somali-American experience that touches on the threat of radicalization, would be produced by war aficionado Kathryn Bigelow, director of *The Hurt Locker*. Her involvement, along with the recent convictions of nine young men from Cedar-Riverside for planning to join the Islamic State group, led Somalis to conclude the show would exploit their pain.

K’naan, who filmed the pilot in various Minneapolis locations, defended the

Auditioning inspired Mona to explore acting in hopes of earning money in creative ways that wouldn’t be tethered to her annual authorization card.

“I’ve had to act my whole life. I had to act normal, relatively normal, American normal, pretending not even to be Muslim at times,” she says. “I like to think of myself as I can be whoever you want me to be, I can be that person.... Inside it would be burning up, but you wouldn’t be able to tell.”

But as protests erupted over *Mogadishu*, Minnesota, Riverside Plaza turned down

requests to film in the iconic towers where many Somalis live, and HBO has yet to greenlight the project. Facing increasing hostility in Minneapolis, K’naan considered moving the enterprise to Toronto.

If that happens, there’s no way Mona could take part. She would be barred from re-entering the United States.

VII. FORGING AHEAD

On St. Patrick’s eve, BMWs and Mercedes-Benz SUVs clog the streets surrounding Highlands Elementary in Edina for its annual Carnival, the school’s biggest fundraiser of the year.

Highlands is transformed into a child’s wonderland. Bounce houses fill the gymnasium. Cafeteria tables bear buffets of ring pops, gummy vampire fangs, and bubblegum tape. Waist-high students gallop through the halls, zipping in and out of classrooms that house karaoke stages and board game competitions.

The school set a goal of raising about \$20,000 on this night. Mona does her part, spending 40 bucks on tickets for a Hot Wheels gift basket raffle and a pocketful of candy for her son Toddy. Mona rationalized that since they didn’t celebrate Halloween — a holiday rooted in paganism, which Muslims often sit out — he could have this night to indulge his sugar cravings.

It was \$40 she couldn’t afford.

Discouraged by her job, Mona quit home care in November to focus on Toddy, whose digestive problems and difficulties focusing undercut his ability to keep pace with his peers.

“I have suffered. I don’t want to suffer any longer.”

In class, the 9-year-old was prone to frustration when he didn’t understand something, and migraines when faced with bright lights, loud sounds, and difficult textures. Testing ruled out autism.

Mona wanted a new career, one with room for growth that would allow her to give more attention to her own child.

But by March, she was broke and restless. When a friend of a friend recommended her for an intake position at a counseling center, she pounced at the chance to interview.

Shortly before Barack Obama left office, Immigration extended work permits for asylees to two years instead of one due to complaints about the sluggish renewal process.

The changes did not extend to those on withholding of removal, though, so holding down this job would be no easier for Mona.

As Toddy runs ahead through the halls of Highlands, slipping between the lumbering bodies of adults, she trains an eye on his lime-green hat.

His friends and teachers have no clue about his family’s desperate migration, the confounding labor of crossing all those borders, the years spent hiding and worrying, and how close they still are to being plucked from their lives and shipped back to a broken Somalia.

“I love this country, bittersweetly,” Mona says. “My demons are that just because my mom lied, why do I and my siblings have to suffer? I have suffered. I don’t want to suffer any longer.”



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HOME PALATE

The hits and misses of Target Field's new ballpark food



Chicken Tikka Salad
from Hot Indian Foods

TONY NELSON

BY JAY BOLLER

Since christening Target Field in 2010, your Minnesota Twins have enjoyed just two winning seasons. The team bottomed out last year at 59-103 — the franchise's worst record since 1949. Attendance followed suit.

Baseball competency is a tough sell, which is why Target Field marketers have wisely shifted focus to the ballpark experience. Namely, stuffing one's face, State Fair-style, with alluring new concession delicacies. Last Thursday, the Twins trotted out a preview of 2017's roster of new food prospects. Some items

packed Miguel Sanó-ish oomph, while others suffered Aaron Hicks-ian fates.

Ahead of Monday's Opening Day contest against the Kansas City Royals, your hometown alt-weekly scarfed 'em all. We rated the edible newbies with our patented Strikeout!, Walk!, Home Run! system.

HOME RUN!

Kramarczuk's Kurd-Marczuk

Arteries, don't fail me now! What red-blooded American could possibly refuse a hedonistic swirl of fried cheese curds, Kramarczuk's Polish sausage, and gravy?

Lovingly crafted by the meat wizards from Northeast, the smoky sausage pops as your teeth sink into God's favorite cheese. The synergistic experiment in fatty indulgence is bound together by humble yet satisfying brown gravy. Those seeking subtle, intricate flavors, look elsewhere: This baby's all about satisfying your junkiest urges, and it delivers. **\$9.50/\$20, PORTABLE 101**

4 Bells' Shrimp Boil

4 Bells, the newish Loring Park restaurant specializing in Southern fare, is a Target Field rookie. Its debut offering arrived with an obvious litmus test: the corn. Far from in-season, the crisp,

on-the-cob side dish passed with flying colors. A spicy glaze saturated the rest of the Shrimp Boil: fresh-tasting, hearty shrimp; potatoes; and Butcher & the Boar's celebrated sausage. Possible issue: Balancing all these movable parts with a plastic fork and flimsy dish in the stands might be a messy nightmare.

\$14.50, PORTABLE 114

Andrew Zimmern's Canteen's Skewers

Another winner from our state's leading foodie celeb. The skewers served up by his Canteen enterprise come in three varieties — Braised Boneless Beef Short Rib, Mediterranean Chicken, and

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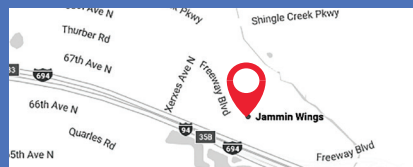
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Shrimp Boil
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Hot Indian Foods' Chicken Tikka Salad

Just the thought of eating Indian food while baking under the ballpark sun ticks your body temp up a notch. Thankfully, food truck fave Hot Indian Foods arrived at a refreshing salad spin on chicken tikka. Tender chunks of chicken rest atop a bed of leafy greens, with spice-loaded sauce and deep-fried garbanzo beans dancing between both. **\$12.50, PORTABLE 120**

Hrbek's Triple Sausage Sampler Bloody Mary

The risk here is clear: garnish gimmickry paving the way for a watery, lifeless bloody. Not the case! Your skewer of Kramarczuk-sourced sausages (brat, Polish, andouille) is a meal unto itself, especially paired with a backup skewer of ol' standbys (cheese, pickle, olive). A rich, flavorful mix accented by sneaky vodka is your reward once you start drinking. Twins great Kent Hrbek throws in a Bud Light beer back, for good measure. A miniburger configuration is also available. **\$19, HRBEK'S PUB**

The Cookie Cart

Nonprofit north Minneapolis bakery Cookie Cart teaches teenagers cooking and entrepreneurial skills. And this

business doesn't just peddle good vibes, as the namesake cookies are legit tasty. **\$3-\$8, PORTABLE 101**

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Barrio's Tacos

Barrio's racket is selling serviceable, overpriced Mexican to moneyed crowds in downtown Minneapolis, Lowertown St. Paul, and Edina, and to captive audiences at the airport. Its street-style chicken and barbacoa tacos won't offend anyone, but the price tag for a trio of them might. Any number of food trucks provide better eats for less coin. Also available: a burrito. **\$9-\$12, STANDS 105 & 305**

The Herbivorous Butcher's Vegan Italian and Sriracha Sausages

Sure, fine, yeah, whatever. Located in northeast Minneapolis, the Herbivorous Butcher is doing cool things as the first vegan "butcher shop" in the U.S. Its sausages, on the other hand, taste just as good as any meatless option you'll find in the co-op aisles (Field Roast FTW). The Italian and Sriracha varieties should be agreeable to even the most meat-crazed among us ... when slathered in mustard, tucked in a bakery-fresh bun, and topped with sautéed onions. **\$12.50, PORTABLE 129**

Andrew Zimmern's Canteen's Sloppy Ko

Love Korean barbecue? You'll love what's inside this new sandwich, including marinated beef, a boiled egg, and bright, vibrant kimchi. The eggy, squishy-soft bun makes for a strange fusion, though. With French bread, this could be a winner. **\$14.50, STAND 120**

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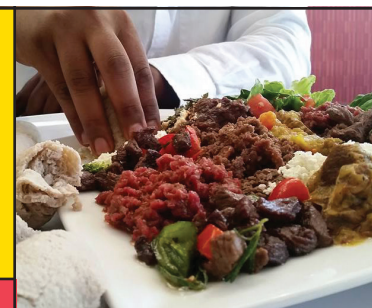
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Andrew Zimmern's Canteen's Frozen White Chocolate Mousse

Lordy, the spherical chocolate sprinkles pop with alarming abandon! Beneath those scary suckers you'll find a vanilla mousse and cakey bottom crust. Refreshing, unique, well prepared — but is it really better than a scoop of Izzy's over at Section 114? Or, for that matter, the enduring prepackaged majesty of the Kemps Malt Cup? **\$7.50, STAND 120**

STRIKEOUT!

Summit Beer Cheese Pretzel

A bougie'ed-up gas station pretzel by any other name. "Herbs" don't save this oversalted, basic-ass bread, and neither does the goopy cheese cup that was supposedly graced by Summit beer. **\$9, METROPOLITAN CLUB**

Murray's Smoked Beef Sandwich

Murray's tricked fans for years into thinking its chewtastic steak sandwich was anything more than cafeteria-grade. Replacing it this year is the downtown steakhouse's smoked beef variation. If there's any discernible flavor — and that's a mighty "if" — it's a vague sourness permeating these supremely bland folds of beef atop a forgettable bun. Ending on a positive note, the housemade dill pickle chips were a treat! **\$14.50, PORTABLE 116 CF**

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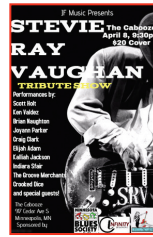
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CABOOZE & THE NOISE PRESENT
**DECIBEL
MAGAZINE
TOUR**
feat. KREATOR
w/ IN DEFENSE, & MORE!
APRIL 6



CABOOZE & JF MUSIC PRESENT
**STEVIE RAY
VAUGHAN**
TRIBUTE SHOW
APRIL 8



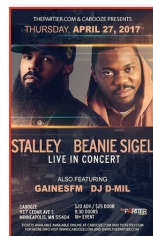
MEL JAMS
FEAT. WILLY ARQ
LOCAL ACOUSTIC
- R&B - HIP HOP
APRIL 12



TC MUZIK PRESENTS
**GORILLA
ZOE**
w/ K. PARK, TAE
SUPREME & MORE!
APRIL 13



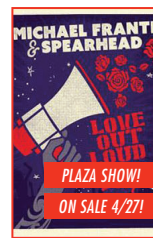
MINNESOTA
MAEHAM
feat. MAC IRV
w/ SKNY, J.PLAZA,
& MORE!
APRIL 14



CABOOZE & PARTIER PRESENT
**STALLEY &
BEANIE
SIGEL**
w/ GAINESFM, & DJ D MIL
APRIL 27



CABOOZE & 513 PRESENT
**THE BIRTHDAY
MASSACRE**
w/ ARMY OF THE
UNIVERSE, & LUDOVICO
TECHNIQUE
MAY 21



CABOOZE, FIRST AVE & ROSE
PRESENT
**MICHAEL
FRANTI &
SPEARHEAD**
LOVE OUT LOUD TOUR
w/ SATSANG
AUGUST 18

UPCOMING

4/5 LEOPRESENTS.COM Pouya & Fat Nick w/ GHOSTMANE, & MORE!
4/7 LEOPRESENTS.COM Oceano w/ SLAUGHTER TO PREVAIL & MORE!
4/15 CABOOZE & LN PRESENT Super Duper Kyle w/ SUPERDUPERBRICK, & COUSIN STIZZ
4/20 CABOOZE & LN PRESENT Thursday w/ CITIES AVIV, TOUCHE AMORE, & BASEMENT
4/21 Communication Breakdown - Wish You Were Holy
PINK FLOYD & LED ZEPPELIN COVERS
5/4 The Meat Puppets w/ MIKE WATT, & THE JOM & TERRY SHOW
5/6 The Pancakes & Booze Art Show! ART, ENTERTAINMENT, & FREE PANCAKES!
5/10 Jellyroll w/ SPECIAL GUEST TBA
5/11 City 2 The Rez ARTIST SHOWCASE BY MCC & REZ RAP RECORDS
5/12 CABOOZE & FIRST FLEET PRESENT The Lacs! AMERICAN REBELUTION TOUR
5/13 CABOOZE & LN PRESENT Raelynn
5/16 CABOOZE & LN PRESENT Ab-Soul
6/23 CABOOZE & LN PRESENT Aaron Watson
7/1 CABOOZE, FIRST AVE, & ROSE PRESENT Dirty Heads w/ SOJA PLAZA SHOW!
8/19 FAT TIRE PRESENTS Tour De Fat feat. THE RECORD COMPANY PLAZA SHOW!

TICKET OUTLETS

THE JOINT BAR, ELECTRIC FETUS, DOWN IN THE VALLEY, DISCLAND,
KNOW NAME RECORDS, MILL CITY SOUND



CITY PAGES

PLUG IN, LISTEN, **TAP FOOT**

MUSIC NEWSLETTER

CITYPAGES.COM/NEWSLETTERS

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WORLD THEATER
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A LIST

FRIDAY Humans vs. Robots at Park Square **P. 26**

SATURDAY Unicorns return to Earth to party **P. 26**

WEDNESDAY 4.5

THEATER

WEST SIDE STORY

ORDWAY CENTER FOR
THE PERFORMING ARTS

Among the most acclaimed of reimagined Shakespeare adaptations — and one of the few to transcend its source material — *West Side Story* removes Romeo and Juliet from Verona and transports them to a 1950s working-class neighborhood in New York. The two star-crossed lovers continue to be thwarted by forces outside their control, but the blood feud between families is now a turf war between rival gangs. Arguably the most compelling aspect of *West Side Story* is the musical treatment by lyricist Stephen Sondheim and composer Leonard Bernstein. The songbook includes Broadway favorites “Tonight,” “Maria,” and “I Feel Pretty.” This collaborative production between Teatro del Pueblo and the Ordway looks to honor the original treatment while connecting with current social tensions. Under the direction of Bob Richard, this production pairs local standout Tyler Michaels (a former City Pages Artist of the Year) with New York-based soprano Evy Ortiz, who is reprising a role that garnered critical acclaim during the most recent national Broadway tour. 7:30 p.m. Tuesdays through Saturdays, plus Sunday, April 9; 2 p.m. Saturdays and Sundays. \$29-\$129.50. 345 Washington St., St. Paul; 651-224-4222. **Through April 16 —BRAD RICHASON**

COMEDY

CRASH AND BURN VI

ACME COMEDY CO.

Four headliners. Seven shows. Make a new act or die trying. That’s the official tagline for the sixth annual Crash & Burn. The brainchild of Acme favorite Tim Slagle, the weeklong event has become a must-see for comedy fans who want a peek behind the curtain. “It gives you a chance to see how the sausage gets made,” says Slagle. “If you come to the Tuesday show and see the nervousness of us performing our jokes for the first time, and then come back

Fashion magazine clippings and culture clashes are featured in SooVAC’s new exhibition.



JESSE MATTHEW PETERSEN, *AMBIGUANT* #17

Saturday to see how it’s progressed all week, you really get an idea for how the process works and how the act develops.” For the comics themselves, the rules are fairly simple: The material performed has to be all new. They can work on those jokes throughout the week (or trash them entirely), but by Saturday the performers are expected to take the stage with no notes and a mostly polished set. While the potential for, well, crashing and burning might seem high, Slagle insists that the quality of these shows is anything

but amateur, with Martha Kelly from FX’s *Baskets*, Emily Galati, and Bryan Miller set to perform. “I’m afraid the audience is going to think we’re faking it,” he laughs. “All of the performers take the writing so seriously and are so talented that I don’t think we’ve ever had a crash or burn.” Will this be the week their luck runs out? There’s only one way to find out. 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —PATRICK STRAIT**

THURSDAY 4.6

COMEDY

JULIAN MCCULLOUGH

RICK BRONSON’S HOUSE OF COMEDY

“My act is always pretty much autobiographical,” says comedian Julian McCullough. “I do a lot of stories. I do have a couple of Trump-themed things because as a comedian today you just can’t avoid it. I have some current-events stuff now, which is weird for me. That just shows you how crazy the world is.” McCullough mostly talks about, as he puts it, horrible things that have happened to him. “I had a construction accident when I was a teenager,” he reveals. “I almost died. A huge piece of glass went through my arm. It’s kind of scary sounding, but it’s funny,” he insists. “I’m not a one-man-show type of guy, there are a lot of jokes in it.” He also has a story about a tattoo he has that he describes as humiliating. “People will have to come out to the club to hear that one.” McCullough also talks about more recent happenings, like his divorce. “I’m only just now starting to talk about that,” he says, “and being a single dad half the week. I wanted to wait and get some perspective on it.” 18+; 21+ later shows. 7:30 p.m. Thursday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30 p.m. Saturday. \$15-\$22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday —P.F. WILSON**

BOOKS

SAINT PAUL ALMANAC RELEASE PARTY

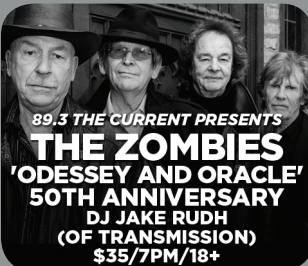
BLACK DOG CAFE

The Saint Paul Almanac isn’t a typical almanac. Rather than itemizing important dates or predicting the intensity of the seasons, this publication captures the cultural climate of the city. Now in its 11th year, the almanac offers a collection of photography, poetry, essays, drawings, and other creative expressions celebrating St. Paul and the people who populate it. For this edition, 23 editors

CONTINUED ON PAGE 24 ►

THE MAINROOM

BEST CONCERT VENUE, BEST CONCERT, BEST CONCERT (TOURING), BEST CLUB DJ - City Pages 2016

THURSDAY, APRIL 6  THE PSYCHEDELIC FURS ROBYN HITCHCOCK DJ JAKE RUDH (OF TRANSMISSION) \$25/\$27/7PM/18+	FRIDAY, APRIL 7  ELEPHANT REVIVAL CHARLIE PARR DEAD HORSES \$15/8PM/18+	SATURDAY, APRIL 8  MARGO PRICE 89.3 THE CURRENT PRESENTS COLTER WALL \$25/8PM/18+	FRIDAY, APRIL 14  THE BIG WU 25 YEAR ANNIVERSARY CELEBRATION \$20/\$25 DOS/\$50 VIP/7PM/18+	SATURDAY, APRIL 15  MANIC FOCUS FIRST AVENUE AND TC PRESENTS THESPVCEAGE MADDY O'NEAL GUGGENZ \$15/8PM/18+
MONDAY, APRIL 17  THE ZOMBIES 89.3 THE CURRENT PRESENTS 'ODESSEY AND ORACLE' 50TH ANNIVERSARY DJ JAKE RUDH (OF TRANSMISSION) \$35/7PM/18+	TUESDAY, APRIL 18  THE NEW PORNOGRAPHERS 89.3 THE CURRENT AND CITY PAGES PRESENTS WAXAHATCHEE \$33/7PM/18+	WEDNESDAY, APRIL 19  SLEEP MONO \$25/9PM/18+	THURSDAY, APRIL 20  MAYDAY PARADE 'A LESSON IN ROMANTICS' 10TH ANNIVERSARY TOUR KNUCKLE PUCK, MILESTONES \$25/5:30PM/ALL AGES	TUESDAY, APRIL 25  SILVERSUN PICKUPS KIEV \$28/\$30/7PM/18+
FRIDAY, APRIL 28  LUCINDA WILLIAMS FEATURING A PERFORMANCE OF 'SWEET OLD WORLD' \$35/8PM/18+	SATURDAY, APRIL 29  AMERICAN FOOTBALL S. CAREY AERO FLYNN \$25/\$27.50/7PM/18+	MONDAY, MAY 1 TUESDAY, MAY 2  VULFPECK JOEY DOSIK \$20/\$25 DOS/7:30PM/18+	WEDNESDAY, MAY 3  TESTAMENT 93X PRESENTS SEPULTURA PRONG \$25/6PM/18+	FRIDAY, MAY 5  LAURA MARLING FIRST AVENUE, THE CEDAR AND 89.3 THE CURRENT PRESENT VALLEY QUEEN \$25/8PM/18+
SATURDAY, MAY 6  GEAR DADDIES SAM LLANAS (FORMERLY OF BODEANS) \$25/8PM/18+	FRIDAY, MAY 12  THE BLACK ANGELS A PLACE TO BURY STRANGERS \$20/8PM/18+	SATURDAY, MAY 13  COHEED AND CAMBRIA NEVERENDER 'GAIBSIV' THE DEAR HUNTER \$35/7:30PM/18+	WEDNESDAY, MAY 17  K. FLAY 93X PRESENTS MISSIO \$21.75/\$30 DOS/7PM/18+	FRIDAY, MAY 19  THE 20TH ANNIVERSARY OF OK COMPUTER CELEBRATION - A NIGHT OF RADIOHEAD \$13/\$15/7PM/18+
SATURDAY, MAY 20  TINA AND THE B-SIDES HIGH UP \$20/8PM/18+	SUNDAY, MAY 21  BONOBO FAKEAR \$25/\$27/7PM/18+	TUESDAY, MAY 23  JUSTIN TOWNES EARLE THE SADIES SAMMY BRUE \$22/7PM/18+	FRIDAY, MAY 26  MICHAEL KIWANUKA 89.3 THE CURRENT, FIRST AVENUE AND LIVE NATION PRESENT CLOVES \$18/\$20/7PM/ALL AGES	THURSDAY, JUNE 1  MARIAN HILL OPIA \$26/7PM/18+

FOR SPECIFIC INFORMATION ON PERFORMERS AND COMPLETE SHOW LISTINGS VISIT FIRST-AVENUE.COM
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FIRST AVENUE & 7th St entry

ALSO COMING TO THE MAINROOM

6/02 RODRIGO Y GABRIELA: TENTH ANNIVERSARY TOUR 18+
6/03 WRESTLEPALOOZA X 18+
6/15 POKEY LAFARGE 18+
6/29 GO SHOW FT. MISTERWIVES: BAND CAMP TOUR
HOSTED BY MILES THE DJ 18+
7/03 MIIKE SNOW w/ KLANGSTOF 18+
7/08 POPTONE (DANIEL ASH, KEVIN HASKINS, DIVA DOMPE) PERFORMING MUSIC FROM BAUHAUS/TONES ON TAIL/ LOVE AND ROCKETS 18+
7/19 SUBLIME WITH ROME 18+
8/06 SYLVAN ESSO w/ FLOCK OF DIMES 18+
8/10 TAKING BACK SUNDAY w/ EVERY TIME I DIE, ALL GET OUT 18+
8/22 SIMPLE PLAN NO PADS, NO HELMETS....JUST BALLS 15TH ANNIVERSARY TOUR w/ SET IT OFF, PATENT PENDING 18+
9/13 X 40TH ANNIVERSARY TOUR FEATURING ALL ORIGINAL MEMBERS (EXENE/JOHN/BILLY/DJ) 18+
9/29 JUDAH & THE LION - GOING TO MARS TOUR 18+
12/01 MOGWAI 18+

7TH ST ENTRY

4/05 HOWLIN' ANDY HOUND AND THE BLOOD SHOT, BLACKBIRD BRIDGE, CERVEZA MUSCULAR (CD RELEASE SHOW), AND RANK STRANGERS 18+
4/06 SALLIE FORD w/ MOLLY BURCH 18+
4/07 BRUISE VIOLET 'TROPHY WIFE' EP RELEASE SHOW w/ CATBATH, SASS, JOE DAVIS AND THE POETIC DIASPORA 18+
4/08 DELICATE STEVE w/ DOUBLE GRAVE, WALDEMAR 18+
4/09 SWEET SPIRIT w/ GENERAL B AND THE WIZ 18+
4/10 SIX ORGANS OF ADMITTANCE w/ BLAHA, CELICA 18+
4/11 COOL POLLUTION (EP RELEASE SHOW) w/ THE CONTROVERSIAL NEW 'SKINNY PILL', CITY COUNSELOR, SLOSLYLOVE, GHOSTBAND 18+
4/12 METHYL ETHEL w/ BLONDER, GRAVEYARD CLUB 18+
4/13 AARON LEE TASJAN w/ BBGUN 18+
4/14 BUILDINGS RECORD RELEASE AND EUROPEAN TOUR KICK-OFF w/ STNNG, GAY WITCH ABORTION 18+

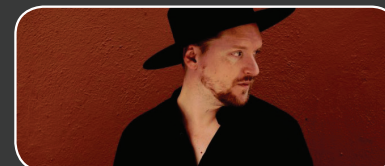
TURF CLUB

4/06 MERLE HAGGARD TRIBUTE NIGHT w/ JAKE JONES, JOE HYSELL, THE FEDERALES, JOHN SWARDSON, DJ TRUCKSTACHE 21+
4/07 GABRIEL AND THE APOCALYPSE w/ PIRANHA, SPLITDRIVEN 21+
4/08 MATT HIRES w/ KYLE COX, NICK BLAZINA 21+
4/09 VIE BOHEME BIRTHDAY PARTY AND SINGLE RELEASE w/ DJ MISS BRIT 21+
4/12 JACKIE GREENE BAND w/ DAVID LUNING 21+
4/13 KID DAKOTA w/ SLEEP STUDY, TIMBRE GHOST, BURN FETISH 21+
4/14 DULUTH HOMEGROWN TWIN CITIES INVASION 21+
4/15 SHOOTER JENNINGS w/ CORDOVAS 21+
4/20 DANCE ASSAULT, LADY LARK, HUMAN HEAT, AND MEINONG'S JUNGLE 21+
4/21 THE NADAS w/ THE BILLY'S, THE USUAL THINGS 21+
4/22 THE WEDDING PRESENT w/ COLLEEN GREEN BAND 21+
4/23 TUNES TRIVIA w/ CHRIS RIEMENSCHNEIDER, REINA DEL CID
HOSTED BY: RYAN CAMERON OF LET IT BE RECORDS 21+
4/26 LIFTING A FINGER ALBUM RELEASE SHOW w/ THE WAYWARD MCCOYS 21+
4/28 CHRIS BARTELS 'MYTHS AND MOLD' RELEASE SHOW w/ GRAND COURRIERS, A PIANO IN EVERY HOME 21+
4/29 XTC: AN ALL STAR TRIBUTE | SENSES WORKING OVERTIME 5 21+
4/30 TOMMY KEENE w/ ADAM LEVY, IVAN JULIAN 21+

For show announcements, updates, set times, giveaways, and more:

 @FIRSTAVENUE  /FIRSTAVENUE  @FIRSTAVENUE  FIRST-AVENUE

UPCOMING SHOWS AT OTHER VENUES



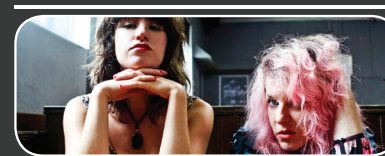
WEDNESDAY, APRIL 5
SOHN
w/ WILLIAM DOYLE
at TRIPLE ROCK
\$20/7:30PM/18+



WEDNESDAY, APRIL 5
BIG WILD
w/ PHANTOMS,
IHF (IMAGINED HERBAL FLOWS)
at FINE LINE
\$15/\$30 RESERVED BALCONY
7:30PM/18+



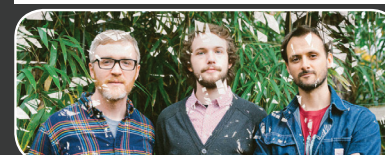
**WEDNESDAY, APRIL 5
THURSDAY, APRIL 6**
THE STRING CHEESE INCIDENT
- SPRING CHEESE 2017
at PALACE THEATRE
\$49.95/6:30PM/18+



THURSDAY, APRIL 6
89.3 The Current presents
DEAP VALLY
w/ BIRTHDAY SUITS
at ICEHOUSE
\$10/9:30PM/21+



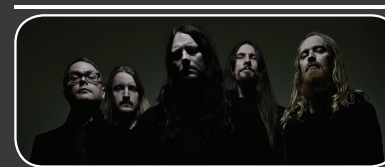
SUNDAY, APRIL 9
THE BRONX
w/ DAVE HAUSE AND THE MERMAID,
THE RIGHT HERE
at TRIPLE ROCK
\$16/7PM/18+



SUNDAY, APRIL 9
BOMBADIL
w/ BEN WEAVER
at BRYANT LAKE BOWL
\$14/7PM/ALL AGES



TUESDAY, APRIL 11
MARTY STUART & HIS FABULOUS SUPERLATIVES
w/ KELSEY WALDON
at FINE LINE
\$25/\$40 RESERVED BALCONY
7PM/18+



FRIDAY, APRIL 14
KATATONIA
FALLEN HEARTS OF NORTH AMERICA 2017
w/ CASPIAN, UNCURED
at FINE LINE
\$25/7PM/18+



WEDNESDAY, APRIL 19
THE DISTRICTS
w/ ABI REIMOLD
at TRIPLE ROCK
\$15/7:30PM/18+

4/23 CHAZ BUNDICK MEETS THE MATTSO 2
w/ MADELINE KENNEY at Triple Rock
4/23 WELCOME TO NIGHT VALE w/ ERIN MCKEOWN at Pantages Theatre
4/24 COIN w/ ARIZONA at Triple Rock
4/26 HARI KONDABOLU at The Cedar
4/27 TYCHO at Palace Theatre
4/30 HURRAY FOR THE RIFF RAFF w/ RON GALLO at Fine Line
5/02 SLOWDIVE w/ JAPANESE BREAKFAST at Palace Theatre
5/04 MEAT PUPPETS AND MIKE WATT
+ THE JOM & TERRY SHOW w/ PORCUPINE at The Cabooze

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CHAD DANIELS • MO ALEXANDER
MARY MACK • JOE COCOZZELLO • MAGGIE FARIS
MISS SHANNAN • ALLI BREEN • ISAAC WITTY
NATE ABSHIRE • JEREMY ARROVO • MAT ALANO-MARTIN

MAY 16-21, 2017

ROYAL COMEDY THEATRE
HOPKINS MAIN STREET




DETAILS AND TICKETS AT ROYALCOMEDY.COM

A-LIST



COURTESY OF LAKES & LEGENDS

CONTINUED FROM THURSDAY ►

came together to select pieces from a pool of 443 submissions. The collection includes cover art by Joy Spika, photos and artwork curated by Tio Aiken, and chapter titles translated into Dakota by Lisa Yankton. “Today discord and uncooperativeness mark our society,” says executive editor Pamela Fletcher. “We came together to demonstrate that connecting on this path involved conscientious, empathetic listening and effort to live with this kind of connection and community.” Come together for the opening party this Thursday. The event will include readings, cake, and tunes from DJ Kool Akiem. 7 p.m. Free. 308 Prince St., St. Paul; 651-228-9274. —JESSICA ARMBRUSTER

BEER/BENEFIT

ALL ARE WELCOME BEER

LAKES & LEGENDS BREWING COMPANY

Lakes & Legends Brewing Company’s latest beer is a world collaboration. This Thursday is the debut of All Are Welcome Beer, a brew made with ingredients originating from North America, Germany, Belgium, India, West Africa, and the Mediterranean. It’s an internationally inspired saison that doubles as a symbol of what we can achieve when we come together. That mission of unity is shared by the ACLU of Minnesota, so Lakes & Legends is hosting a party where revelers will come together for the organization. R.T. Rybak, P.O.S. Lazerbeak, Maria Isa, and others will be behind the bar pouring pints, raising funds, and supporting diversity and inclusivity in the community. Spirited political conversation goes best with a beer in hand, after all. St. Croix

Chocolate Co. and the New Bohemia Food Truck will also have treats. 6 to 10 p.m. Free. 1368 LaSalle Ave, Minneapolis; 612-999-6020. —LOREN GREEN

COMEDY

DAVE WILLIAMSON

THE JOKE JOINT COMEDY CLUB

Dave Williamson’s first experience being in front of an audience was the result of a scam of sorts. “When I was in college, in my major, there were a lot of group projects,” he explains. “There were also a lot of girls in my major, and it seemed like a lot of them were really shy about doing the public speaking part. So, they’d always make me do it. They’d do most of the work, and I’d just get up and do the presentation at the end of the semester.” For a time, though, Williamson worked in the family business. “I’m a fourth-generation car salesman,” he says. “My great-grandfather opened one of the first Cadillac dealerships in Miami.” Williamson was fully entrenched in the business for a while, but felt that yearning to be onstage. “I’d been doing comedy for quite a long time as a hobby, and it was really where my heart was, so I had a talk with my dad and said, ‘I’m going to give this a try.’ I had a one-year plan and that was eight years ago, and I never looked back.” 7:30 p.m. Thursday and Friday; 9:45 p.m. Friday. \$14-\$23. 801 Sibley Memorial Hwy, Lilydale; 651-330-9078. **Through Friday** —P.F. WILSON

BENEFIT/PARTY

FEEL NO PAIN: A SADE NIGHT

THE MACHINE SHOP

This femme-positive night celebrates women by supporting women. Part

CONTINUED ON PAGE 26 ►

FIRST AVENUE



POPTONE

DANIEL ASH, KEVIN HASKINS, DIVA DOMPE
PERFORMING MUSIC FROM BAUHAUS,
TONES ON TAIL, AND LOVE AND ROCKETS
WITH DJ JAKE RUDH (OF TRANSMISSION)

FIRST AVENUE - JULY 8

\$20/\$25 - 18+ | ON SALE FRIDAY, APRIL 7



SIMPLE PLAN

'NO PADS, NO HELMETS....JUST BALLS'
15TH ANNIVERSARY TOUR
WITH SET IT OFF, PATENT PENDING

FIRST AVENUE - AUGUST 22

\$30.50 - 18+ | ON SALE FRIDAY, APRIL 7



X 40TH ANNIVERSARY TOUR
FEATURING ALL ORIGINAL MEMBERS
EXENE, JOHN, BILLY, AND DJ
FIRST AVENUE - SEPTEMBER 13

\$25 - 18+ | ON SALE FRIDAY, APRIL 7

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OR THE NORTHROP TICKETING OFFICE

89.3 the current

Gary Clark Jr.
Live/
North America
2017

Second Show Added

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A-LIST

Let Sade soothe
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MIKE MADISON

CONTINUED FROM THURSDAY ►

party, part concert, and part benefit, Feel No Pain will offer a bevy of arts to be enjoyed. Music will be provided by DJ Sophia Eris, plus live tunes from Lady Midnight and Kiana Marie & Proper T, who will be paying tribute to Sade. Sarah White will share video installations to get lost in. Guests can take to the dance floor and move with friends, check out art and artisan items from local female and POC makers and artists, and snack on treats from Wandering Kitchen. Other artists contributing include Charles Jean Pierre (paintings and written pieces) and St. Paul Slim (paintings). Some proceeds from the event will benefit SPIRAL Collective, a group of women who offer free services and support for those with pregnancy and reproductive health needs. 7:30 p.m. to midnight. \$20. Tickets are at sadenight.brownpapertickets.com. 300 Second St. SE, Minneapolis. —JESSICA ARMBRUSTER

FRIDAY 4.7

THEATER

THE (CURIOUS CASE OF THE) WATSON INTELLIGENCE

PARK SQUARE THEATRE

Eliza, a young woman dissatisfied with her flesh-and-blood partner, is the central character in *The (curious case of the) Watson Intelligence*, which ponders just how effectively technology can address humanity's deeper emotional needs. Can the reassuring reliability of machines offer an alternative to the erratic nature of human relationships? Playwright Madeleine George looks far and wide to find a satisfactory answer, from

the Victorian era of Sherlock Holmes to the modern marvel of computer systems like Watson, the IBM that famously bested all human contenders on the game show *Jeopardy!*. Under the seasoned direction of Leah Cooper, this regional premiere at Park Square features the talents of Kathryn Fumie, H. Adam Harris, and Adam Whisner, each demonstrating that humans still reign on the stage (until robotic thespians come along). The show is in previews through April 13. 7:30 p.m. Thursdays through Saturdays; 2 p.m. Saturdays and Sundays. \$40-\$60; \$27-\$37 previews. 20 W. Seventh Pl., St. Paul; 651-291-7005. **Through April 30 —BRAD RICHASON**

SATURDAY 4.8

THEATER

LONE STAR SPIRITS

JUNGLE THEATER

Marley, with her fiancé in tow, hopes for a quick family visit to her small hometown. Instead, an impromptu reunion unfolds thanks to the unwanted presence of an ex-boyfriend and a female classmate. While the former revels in the halcyon memories of high school football glory, the latter escapes the monotony of small-town motherhood with nights of getting blitzed with her similarly discontented friends. Add to this company the ghostly presence of the town's founder (a bear-wrestling pioneer) and the stage is set for a surreal evocation into how the lives we attempt to leave behind can continue to haunt us. This regional premiere finds popular mainstays Terry Hempleman and John Catron joined by Christian Bardin, Nate Cheeseman, and Thallis

Santesteban, each of the three making their Jungle debuts. Directed by Sarah Rasmussen, the ghostly chains of Josh Tobiesen's *Lone Star Spirits* look to be rattled with poignant hilarity. The show is in previews April 5-7, 7:30 p.m. Tuesdays through Sundays; 2 p.m. Sundays. \$35-\$45; \$15 previews. 2951 Lyndale Ave. S., Minneapolis; 612-822-7063. **Through May 7 —BRAD RICHASON**

BEER

FIRKIN FEST

THE HAPPY GNOME

A lot can change in 10 years. In 2007, the first Firkin Fest launched, George W. Bush was president, and Twin Cities hopheads were all aflutter over a new startup called Surly Brewing Co. As the local beer scene has grown exponentially, Firkin Fest at the Happy Gnome remains a gathering spot for devoted brew fans. It's a party that's less about the length of your beard or your next Untappd level-up, and more about enjoying the wonders of a one-of-a-kind beer. Over 60 breweries will compete for the Golden Firkin, offering their own recipes served out of a classic and underappreciated vessel: the cask. Participating breweries include the aforementioned Surly, plus Steel Toe, Summit, Indeed, and Grand Teton. 21+. Noon to 4 p.m. \$50; \$10 designated driver. Find tickets and more info at thehappygnome.com/events. 498 Selby Ave., St. Paul; 651-287-2018. **—LOREN GREEN**

ART/DOGS

DOG DAY

CALIFORNIA BUILDING

It's not too often that galleries encourage pets to attend an event, but that is exactly what Dog Day at the California Building is about. Friendly dogs on leashes are welcome here. This Saturday, over 25 artists on six floors will be in their studios and gallery spaces for an open house for humans and pups. Goodie bags will be given out while supplies last, and coffee and other treats will be available. Share pics of your dog at the happening on social media for a chance to win prizes. 11 a.m. to 4 p.m. Free. 2205 California St. NE, Minneapolis; 612-788-5551. **—JESSICA ARMBRUSTER**

ART/GALLERY

UNFLINCHING FACADES

SOO VISUAL ARTS CENTER

Two artists who alter and manipulate found imagery will have their work presented in tandem in a show titled "Unflinching Facades." While each works in a different medium, Mexico City-based Carolina Borja and local artist Jesse Matthew Petersen both question power and control. Borja employs papier-mâché and Mexican cartoneria sculptures. Catholic imagery, Mexican traditions, and culture clashes are themes that abound in her pieces. Petersen, meanwhile, scans clippings from fashion magazines, which he then



JACKIE PLATT, MAGICAL DEATH

digitally alters and prints out on vinyl paper, resulting in an exploration of the intersection of capitalism and eroticism in our culture. Work by the two artists will be on view at SooVAC along with a second show, "The Mirage of Damnatio Memoriae: New Work by Matthew Yaeger," which also features collage and manipulation as a tool for inquiry. There will be an opening reception from 6 to 9 p.m. Saturday, April 8. Free. 2909 Bryant Ave. S., Minneapolis; 612-871-2263. **Through May 20 —SHEILA REGAN**

ART/UNICORNS

THE UNICORN ART SHOW 3

ARTSPACE JACKSON FLATS

Now in its third iteration, the Unicorn Art Show demonstrates how inspiring something imaginary can be. Over 60 artists have submitted pieces celebrating the mythical unicorn, and when put together, they make a collection that's a sight to behold. Pieces include a three-headed unicorn beast spewing rainbows, photo-manipulated animals boasting sparkly horns, and gorgeous, glowing mushrooms springing up around a unicorn skull. Some pieces are thematically dark, some are primary-colored and cheery, others are childlike — because they were created by kids. See them all at this gathering of the kind of people who love rainbows, glitter, fantasy, and friendship. Cosplay is encouraged, whether you're a *My Little Pony* kind of gal or a "comfy onesie with a silver horn" kind of guy. Planchette Burns, the Night Corvettes, and Venus De Mars will perform live music. There will also be face painting, henna arts, and eats from Gastrotruck. 7 to 11 p.m. Free. 901 18 1/2 Ave. NE, Minneapolis; 612-333-9012. **—JESSICA ARMBRUSTER**

ART/GALLERY

TIME/KEEP: DAVID MALCOLM SCOTT AND REBECCA KRINKE

ROSALUX GALLERY

Consider reading, or rereading, Jennifer Egan's novel *The Keep* before seeing this show. The fictional world centers on a tower; it's a thing worth fighting for, but also a place of imprisonment. The story is an apt prelude to visiting Rebecca Krinke's latest installment in her fantastical bed series. Her new piece, also called *The Keep*, is black and feathered. But the work is also charred and upside down, and the walls signal a container of desire and the monstrous in a single, chilling gesture. Krinke's installation is paired with David Malcolm Scott's watercolors, including a 30-foot-long scroll that abstractly conveys whole galaxies coming into being amid terrestrial shifts in time. There will be a public reception from 7 to 10 p.m. Saturday, April 8. Free. 1400 Van Buren St. NE, Minneapolis; 612-747-3942. **Through April 30 —CAMILLE LEFEVRE**

BENEFIT/BIKES

RADI CYCLES

514 STUDIOS EVENT CENTER

For many cycling enthusiasts, the '70s and '80s were a golden era for BMX bikes. At this benefit for the Cycling Museum of Minnesota, rides from the two decades will be on display along with gear, clothing, and posters. During the event, Duluth artist Adam Swanson will be creating a bike-inspired painting live; revelers can bid on it at the silent auction should they desire to take it home. A cash bar featuring beer from Fair State and appetizers from Crave are also part of the party. All proceeds will benefit the museum. 7 to 9:30 p.m. \$30. Find tickets at eventbrite.com. 514 N. Third St., Minneapolis; 612-486-2553. **—JESSICA ARMBRUSTER**

DANCE

SCOTTISH BALET

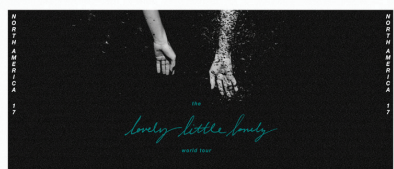
NORTHROP

English choreographer Matthew Bourne does not so much unpack classic ballets, operas, and films as dismantle and reassemble them into witty and sometimes terrifying theatrical homages. Various described as a poet of the erotic, an over-the-top showman, and a master of both psychological tension and visceral thrills, Bourne defies categorization. His boldly transgressive dance/theater has recast *Swan Lake* into a tale of forbidden homosexual love, filling the stage with feral, bare-chested male swans. With references to *The Postman Always Rings Twice*, his 2001 *Car Man* turned *Carmen* into a ballet-noir set in a 1960s Italian-American community. Now he's tackled that most effervescent of Romantic ballets, *La Sylphide*. Performed by the venerable Scottish Ballet with a live orchestra, *Highland Fling* abounds in tartan tutus and a hallucinatory mix of gritty nightclubs, druggies, and a grubby sylph out to seduce her wholesome victim, James. Some have dubbed it the "*Trainspotting* ballet." But then 19th-century Romanticism had plenty of respect for the drug-altered state. (Samuel Taylor Coleridge's "Kubla Khan," anyone?) 8 p.m. \$54-\$74. 84 Church St. SE, Minneapolis; 612-624-2345. **—LINDA SHAPIRO**



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RIOT TEN
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FILM TO FILM

Terrence Malick's latest opus is on a frequency all its own



Rooney Mara
as Faye

BROAD GREEN PICTURES

BY MICHAEL NORDINE

Terrence Malick's new movie, *Song to Song*, at times feels like drifting in and out of a morning dream, the kind that feels stranger and more vivid as the sun wakes you up.

The one-of-a-kind writer/director, who made five movies in the first four decades of his career and three in the last six years, has adopted an increasingly freeform aesthetic that's as divisive as it is light on its feet. If you've seen *To the Wonder* and *Knight of Cups*, then you already have a clear enough sense of what *Song to Song* offers. If this is your first Malick experience, know that there isn't a verse-chorus-verse structure to guide you through this strange opus.

The plot, such as it is, concerns a love

triangle set against the Austin, Texas, music scene. Ryan Gosling, Rooney Mara, and Michael Fassbender are the main points, with Natalie Portman and Cate Blanchett serving as peripheral angles.

Malick offers fleeting glimpses of the lives they lead both together and alone: BV (Gosling) and Faye (Mara) meet at a pool party and are instantly drawn to one another, blissfully unaware that they may already be star-crossed; everyone else in their orbit feels secondary, even incidental. Gosling doesn't sing much better than he does in *La La Land*, but he and Mara still make a kind of music together.

Unbeknownst to BV, the woman who's caught his eye has a past with their host. Cook (Fassbender), a hedonistic producer who treats his lovers as poorly as he does his musical collaborators, is the silver-

tongued devil corrupting the would-be angels around him. Malick has always been concerned with the heavenly, but his oeuvre of late has been much more earthbound.

This has caused many to reject it: Where *The Thin Red Line* and *The Tree of Life* are transcendent, *To the Wonder* and *Song to Song* are almost despondent.

Dialogue in this latest composition is often hushed, so quiet you can barely hear it — Malick has a tendency of dropping us into scenes mid-conversation so that we hear the middle but not the beginning or end.

The filmmaker is also famous for shooting endless amounts of footage and then finding his narrative in the editing room, giving the impression that what we call *Song to Song* is just one of the infinite possibilities that might have emerged

SONG TO SONG

Directed by Terrence Malick
Now playing, Lagoon Cinema

from Malick's curious process — nothing if not apropos of a filmmaker who, until recently, was more interested in the cosmic than he was in the cosmopolitan. It also befits his portrayal of haphazard romantic entanglements, which are no less fraught with emotion for being fleeting (and maybe even doomed).

This, increasingly, is the focus of Malick's work: the connections we strive for as we hurtle through uncertain phases of our lives. He's playing on a frequency all his own, indifferent to whether or not anyone else is humming along with him. Some tunes resonate more than others. **CP**



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GREAT EXPECTATIONS

Dickens presents a satisfying exploration of faith and art



PAULA KELLER

BY JAY GABLER

“Marley was dead: to begin with.” That’s the opening sentence of *A Christmas Carol* by Charles Dickens, a man who put a lot of thought into his opening lines, as he tells us in the engaging play *To Begin With*.

It’s not actually him, of course, but it’s about as close as you can get. The writer is played by his great-great-grandson Gerald Charles Dickens, an actor who’s made a career out of channeling his ancestor. Unsurprisingly, he does a pretty convincing job of it.

The one-man show written and directed by Jeffrey Hatcher premiered in 2015 at the Music Box Theatre. Now it’s back for a reprise run, this time at the Historic Wesley Center, the former Wesley United Methodist Church near the Minneapolis Convention Center. Since last year, the 1891 building has been run as a nonprofit that leases the space to church groups and others, in this case the Hennepin Theatre Trust.

The stunning sanctuary is an apt home for the staging of this complex but accessible play about faith and art. At the show’s opening, Dickens strides down the aisle and steps onto Nayna Ramey’s cozy set, representing the study of a summer home the writer rented on the Isle of Wight.

Acting as though it’s the most natural thing in the world to find dozens of people waiting for him to hold forth in a series of waistcoats (minor costume changes delineate the play’s four scenes), Dickens explains his dilemma. Inspired by the negative example of a seemingly godless neighbor boy, the legendary storyteller wants to render the Gospels more accessible for the benefit of his own children.

That effort was to become *The Life of Our Lord*, a book written by Dickens to privately read to his family; it wasn’t published until 1934, after the last of his children had died. In Hatcher’s play, Dickens wrestles with the question of just how intense to make the story. Should there be a terrifying crucifixion? Should the account include gory details like the slaughter of babies?

TO BEGIN WITH

Historic Wesley Center
101 E. Grant St., Minneapolis
612-455-9501; through April 15

The heart of *To Begin With* is Dickens’ abbreviated, animated account of the life of Jesus. Dickens was famed as a gripping reader of his own work, and his descendent makes a good case that the apple hasn’t fallen too far from the tree — even if, at times, he gets a little over-ripe. Characters like the louche Herod and the hypocritical Pharisees turn into Dickensian villains, while Christ lives by his wits.

If this portrait of Dickens as a man is somewhat idealized — a doting father, a devoted husband who berates himself for being platonically charmed by a local actress — Hatcher’s script does enough heavy lifting elsewhere. By the end, it’s touched on themes of guilt and redemption, of art and faith, and of the meaning of Christianity in the Romantic era. For its target audience (you know who you are), *To Begin With* delivers. **C**

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STREET *Style*

PEARL AFTER DARK The Golden Pearl Vintage celebrated its anniversary on March 25. **BY AMY GEE**



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SHOPKEEPER, COWBOY

What are you wearing?

1930s silk velvet dressing gown from the Golden Pearl Vintage, a thrifted '20s silver choker layered with a '50s silver diamante cowboy hat bolo tie, fishnet stockings from Amazon, thrifted '90s red suede platforms, '20s ostrich feather fan from Hunt & Gather.

Describe your style:

Unrequited nostalgia, leisurely fancy man.

Who are your style icons?:

Debbie Harry, Elias Ghribi, Mai Toyoshima, Françoise Hardy.



HANDLEY ELIZABETH

30, FASHION DESIGNER -
HICCUP BY HANDLEY

What are you wearing?

1950s pink velveteen party dress from Via's Vintage, 1940s purse from an online vintage swap group, shoes from Macy's.

Favorite vintage piece you own:

A cream-colored 1960s Lady Stanley wool coat with a giant arctic fox collar. It has such a luxurious old-Hollywood feel to it. My fiancé gave it to me on our first Valentine's Day together.

Who are your style icons?:

To limit it to three, I'd go with Barbie, Jayne Mansfield, and John Waters.



AMANDA ZWEERINK

41, BRAND STRATEGIST

What are you wearing?

A 1960s gown bearing the Imperial label. The gold basket-weave bag was my grandmother's and probably dates from the late '60s.

Favorite vintage piece you own:

A black crepe gown from the 1940s that was created by Ceil Chapman, who was reportedly Marilyn Monroe's favorite designer.

What's the best style advice you've ever received?

My mother and grandmother always encouraged me to love my body no matter what shape it is. Having that confidence has had the biggest impact on my style.

TWINKIE TUNES

Grading the walk-up song selections of the 2017 Minnesota Twins



Brian Dozier, Joe Mauer, Danny Santana, and Kennys Vargas

AP PHOTO/DAVID GOLDMAN

BY JAY BOLLER

A certain Beck song best typified last year's Minnesota Twins. Can a winning offensive soundtrack in 2017 help reset our squad's losing ways? Behind pitching, hitting, and defense, after all, the at-bat playlist is the most important element of any baseball team.

It's a challenge that rests directly with the players themselves, since unlike NASCAR (which promotes corporate personalities) and the NFL (which promotes the absence of personalities), big leaguers showcase their individualism via walk-up songs.

Ahead of this week's season-opening series at Target Field, the Twins supplied City Pages with most of those self-selected tracks, allowing for a rare confluence of baseball and music criticism.

Here's how Minnesota fared at DJing plate appearances.

Brian Dozier

SONG: "THE HALF" BY DJ SNAKE

Welcome to the big city, Dozier. Our power-hitting second baseman began his career with "Dirt Road Anthem," an apropos bro-country banger for the export of tiny

Fulton, Mississippi. Now an All-Star, he's pivoted to the EDM clubiness of DJ Snake. "The Half" features Snake's trademark minimalist bleeps 'n' bloops, with Young Thug, Jeremih, and Swizz Beatz lending their talents. Fresh off a 42-dinger breakout season, Dozier can pick whatever he damn well pleases, even if this particular track is standard-issue club fodder.

GRADE: B

Byron Buxton

SONG: "RETURN OF THE MACK"
BY MARK MORRISON

Old-school flair from the rising star. At just 23, Buxton is almost too young to be lured by '90s-kids listicles. No matter, since he clearly remembers the smooth-flowing soulfulness of British R&B one-hit wonder Mark Morrison. Here's hoping "Return of the Mack" inspires Buxton to return to his late-season play from 2016: The lightning-fast outfielder posted a .936 OPS in September after struggling through most of the year.

GRADE: B-

Joe Mauer

SONG: "WHAT YOU KNOW" BY T.I.

This has been Mauer's jam for a decade-

plus, and the irony can't be lost on him. T.I., the swaggered-out king of Southern rap, and Mauer, the washed-up king of sideburns and politeness, make for odd bedfellows. Still, I can't help but love this pick. Injuries may have robbed our hometown hero of his abilities, but nobody is stealing his unlikely and increasingly classic hip-hop anthem. The beat bangs; the synths rouse; the former MVP knows what he's doing.

GRADE: A-

Miguel Sanó

SONG: "KLOK CON KLOK"
BY CEKY VICINY

Sanó, who inked up with Jay Z's Roc Nation management firm last year, could have given a nod to Hov. Instead, the muscle-bound youngster went with someone from his home island. Reggaeton artist Ceko Viciny is largely unknown to U.S. audiences, but two Dominican-born Twins players — Sanó and Jorge Polanco — seem to be fans. Repetitious and rapid, the hard-charging "Klok Con Klok" should act as an audio upper for Sanó, who had more homers (37) and walks (96) through 162 games than any player in MLB history, according to baseball writer Aaron Gleeman.

GRADE: B+

Max Kepler

SONG: "DOIN' TIME" BY SUBLIME

Sublime's Bradley Nowell and Nirvana's Kurt Cobain are the two dead rockers quoted in every '90s high school yearbook, and history has been much kinder to the latter. We'll not wade into the merits of Sublime's white-boy stoner attempts at ska and reggae. Instead, let's focus on the fact that "Doin' Time" is simply too chill for the task at hand: smackin' the skin off baseballs. Kepler, who enjoyed minor success during his rookie year, would be better served dipping into the rock canon of his native Germany — Rammstein to terrorize pitchers, or Can to baffle 'em.

GRADE: D+

Danny Santana

SONG: "TAMO BURLAO" BY EL FOTHER

Another Dominican baller representing local music. "Tamo Burlao" has more YouTube views (12 million) than the Dominican Republic has citizens (10.6 million). It's a blazing, hi-hat-heavy rap blitz solely intended to spur ass-shaking. A tall order to give 20,000 Minnesotans (we don't even move to dance music we choose to hear), though it should energize the fourth-year utility man.

GRADE: C

Jorge Polanco

SONG: "TE SIENTO EN PARA"
BY CEKY VICINY

Eminem might have an international lawsuit on his hands — the hook from this Viciny tune sounds pretty damn similar to Em's "Without Me." Anyway... turns out Viciny kinda sucks. Should Polanco *not* suck during his first full year in the bigs, the Twins will have finally solved their long-standing issue at shortstop.

GRADE: C-

Eduardo Escobar

SONG: "MI GENTE" BY HÉCTOR LAVOE

We're going way back to 1974! "Mi Gente" is the signature hit from Puerto Rican salsa great Héctor Lavoe. After losing his starting shortstop gig to Jorge Polanco, Escobar won't be hearing the bustling bongo- and horn-spiked fiesta with as much frequency, but it'll be a summertime treat whenever he does take the plate.

GRADE: B+

Chris Gimenez

SONG: "KINGS OF SUMMER" BY AYOKAY

Well, at least he didn't pick "Boys of Summer." Problem is, the track the veteran catcher did select, from a semi-obscure Detroit electronic artist, is rudderless by

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New Primals

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a trancey, rinky-dink beat, and the softly delivered, pandering, and teen-oriented vocals ("Jumping off the porch like mom's not home!") aren't pumping up any adults

CRITICS' PICKS

ROOMFUL OF TEETH WITH NICK ZAMMUTO

ARIA, WEDNESDAY 4.5

Roomful of Teeth's bite comes from its remarkable array of vocal hijinks — the a cappella octet's sound encompasses the operatic/classical realm, pop, the avant-garde, and far corners of the globe. There are close harmonies, dissonant Baltic flourishes, rhythmic bings, chippy chatter; Tuvan throat-singing, ethereal murmurs, hiccuped swing, and way more. The group's eponymous debut album won a Grammy for Best Chamber Music/Small Ensemble Performance, and ensemble member Caroline Shaw was awarded the Pulitzer Prize for Music for her four-movement suite *Partita for 8 Voices*, which will open this performance. Also on tap is the premiere of "ToBeGinAGain," a collaboration between Roomful and Nick Zammuto commissioned by co-sponsors Walker Art Center, Schubert Club Mix, and the St. Paul Chamber Orchestra's Liquid Music. Zammuto, formerly of the sound collage duo the Books, is a similarly adventurous musician whose vocal manipulations and intricate electronic pastiches often remain anchored to pop conceits. 7:30 p.m. \$25-\$30. 105 N. First St., Minneapolis; 612-342-2742. —RICK MASON

DEAP VALLY

ICEHOUSE, THURSDAY 4.6

There's nothing too complicated about Deap Vally's sound — it's their efficiency that makes them so impressive. The Los Angeles-based duo of vocalist-guitarist Lindsey Troy and drummer-vocalist Julie Edwards makes boozy, feral garage rock, with elements of the Black Keys' blues stomping and Sleigh Bells' metal riffing. After releasing their debut album, *Sistrionix*, on Island Records in 2013, Edwards and Troy (the former bassist of acclaimed Vancouver punks White Lung) went indie, releasing *Femejism* on the relatively tiny label Nevado Music last year. With more creative freedom — and with their producer, Yeah Yeah Yeahs guitarist Nick Zinner, encouraging them not to worry whether their new songs sounded like their previous material — Troy and Edwards avoided the sophomore slump. Highlights of their electrifying second album include two yelping and empowering anthems, "Smile More" and "Gonnawanna." With Birthday Suits. 21+. 10 p.m. \$10. 2528 Nicollet Ave. S., Minneapolis; 612-276-6523. —MICHAEL MADDEN

in the stands. Apparently Colorado Rockies slugger Ian Desmond uses the same song, so it's not even original.

GRADE: C- **CF**

MARGO PRICE

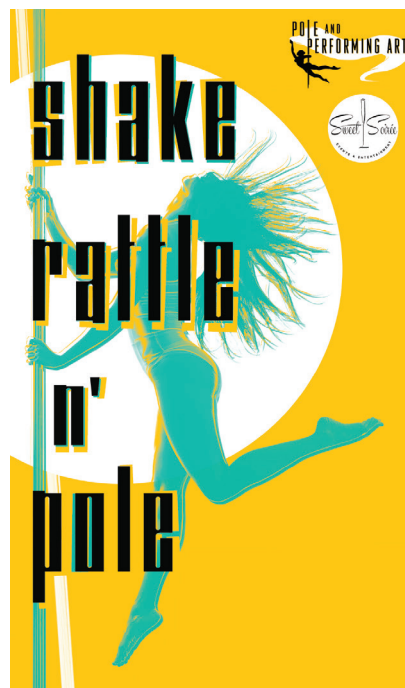
FIRST AVENUE, SATURDAY 4.8

Like her former bandmate Sturgill Simpson, Margo Price is one of those country singers embraced by listeners who normally don't listen to much country. In addition to an outstanding voice that's reminiscent of greats like Dolly Parton and Maria Muldaur, Price's throwback sensibility is also an appealing trait to those turned off by current mainstream country music. A Nashville transplant who originally hails from Aledo, Illinois, Price was the first country artist Jack White signed to his Third Man Records; before that, she did a stint in jail and recorded her debut album at Memphis' legendary Sun Studio with money she got from pawning her wedding ring and selling her car. With a title that evokes both Loretta Lynn and the Beach Boys, *Midwest Farmer's Daughter* earned her acclaim from publications not known for their country coverage, plus an appearance on *SNL*. With Colter Wall. 18+. 9 p.m. \$25. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

TINARIWEN

CEDAR CULTURAL CENTER, MONDAY 4.10

Tinariwen's music and its members' personal lives are intrinsically linked to the fate of their homeland, the mountainous Saharan region on the Mali-Algeria border that's now a chaotic fulcrum of violence and political pestilence. The beauty of the desert already lent a haunting quality to the traditional Tuareg music at the heart of Tinariwen's gritty electric blues; exile, turmoil, and loss have made their droning guitars and world-weary vocals even more poignant. Despite glimmers of love and optimism, Tinariwen's new album, *Elhwan*, addresses bleak realities: As Ibrahim Ag Alhabib sings on "Ténéré Tàqqàl," "Many have died battling for twisted ends, and joy has abandoned us." Westerners Kurt Vile, Matt Sweeney, Alain Johannes, and Mark Lanegan add incidentals to California sessions, while Berber gnawa percussionists contribute to tracks cut in Morocco. Rather than rage, their guitars conspire in their percussive nature to create music riddled with sadness and dignity. Dengue Fever opens with its psychedelic Khmer-American surf-and-turf eclecticism. 7:30 p.m. \$35-\$40. 416 Cedar Ave. S., Minneapolis; 612-338-2674. —RICK MASON



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Drink 'n' Kink

How do I overcome a bad drunken BDSM experience?



Dan Savage

My husband is wonderful. We are into BDSM. It's always been super hot for me, and he's always respected my boundaries. The other night, both of us had a lot to drink. I had WAY too much. We'd also been talking all night about me sucking his dick later. When we got home, he asked if I was too drunk for sex and I said we should have sex. I encouraged him. But when kinky stuff happened—him fucking my mouth, slapping my face a little—I quickly realized I was too drunk. I felt hurt and confused instead of feeling turned on, I felt sad, but I didn't want to tell him to stop. At some point, he realized I was too drunk for what we were doing and he stopped. The next day, I felt so sad. He feels horrible and says that, regardless of me insisting (more than once) that he continue, he should've known I was too drunk. He feels bad. I feel bad. Any direction you could point me in—perhaps a book to read?—would be appreciated.

DIDN'T KNOW MY LIMITS

You don't need a book, DKML, you need a shift—a shift in focus.

Right now, you're focused on everything that went wrong that night—the boozing, the confusion, a bad sexual experience with a trusted partner—and you don't seem to be really registering or giving enough weight to what went right that night. Your husband sensed you weren't feeling it, realized you were too drunk (a little late, but still), and then, despite the fact that you encouraged him to continue, he sensed you weren't in the right head space (you weren't enjoying yourself, you were too drunk) and stopped. Your husband, even with a hard dick, even inebriated himself, even while topping during BDSM, didn't lose sight of your safety and comfort.

Don't feel bad about the sex, or the kink, or your partner, DKML. Learn from this experience—BDSM and boozing don't mix—and move on.

Last night, the GF was on the receiving end of a session of oral sex, but maybe because we were in her sister's spare bedroom, or

for whatever reason, she would repeatedly get within a whisker of coming only to say, "STOP! Too intense!" But I am persistent if nothing else, and on the fourth try, we got there. Boy, did we get there! I can't ask for personal insights, Dan, since performing oral sex on women isn't your thing. But perhaps your readers have a few surefire tricks that work when all else fails?

PERHAPS EVERYONE REALLY SAYS
IT'S SOME TRICK

Your first three attempts got the GF close, PERSIST, and the fourth got her off. You obviously know what works for your girlfriend and don't really need tricks or tips. You just keep doing what you're doing, and next time you want to brag about your ability to get your GF there, go ahead and send me an honest brag. There's no need to phrase your bragging in the form of a question—this is Savage Love, not Sex Jeopardy.

My wife and I are poly. Next week, my wife is going on a business trip, and I made plans with a woman who we sometimes hook up with to come over. The complication is that, at 8 a.m. the next morning, our housekeeper is supposed to show up—and she's likely to see that my wife is away but I'm eating breakfast with another woman. I'm not sure what to do. We're open about being poly, but that seems like an awkward and inappropriate conversation to have with your housekeeper.

AN INCONVENIENT GUEST

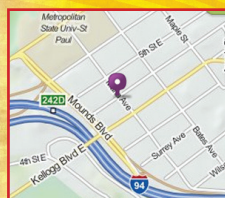
You shouldn't have to sneak around in front of your housekeeper, AIG, but your housekeeper probably—definitely—doesn't want to hear the details of your sex life. So sneak out the back door or pass your lady friend off as a houseguest (remember to rumple the sheets in the guest room)—or reschedule either your housekeeper or your hookup.

mail@savagelove.net

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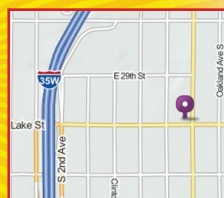
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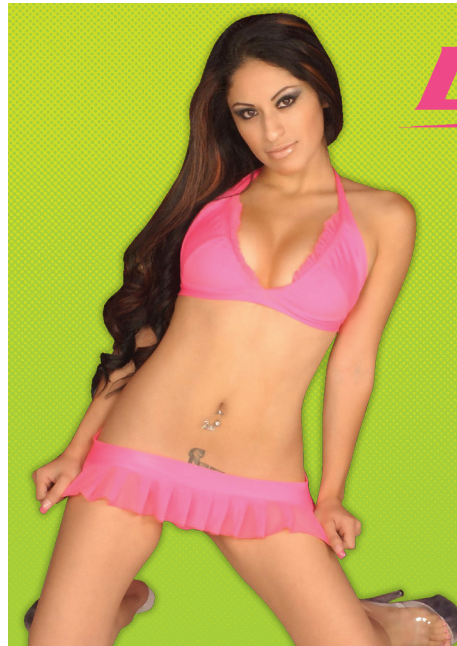
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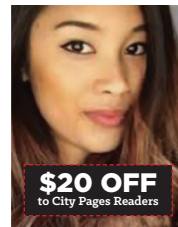
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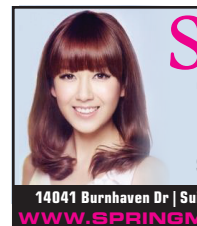
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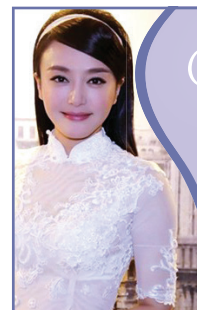
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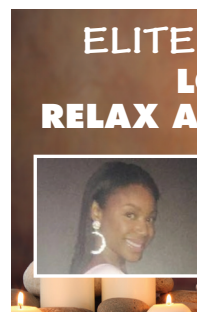
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